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ABSTRACT

Intended to introduce instructors to a number of sources for helping students improve their speaking habits in voice and articulation courses or in courses in acting, interpretation, or public address, this annotated bibliography contains 38 entries in two main groupings: (1) texts and instructional materials; and (2) reference sources for learning more about the speaking process, how to deal with functional speech problems, some contemporary research, and trends in teaching voice and articulation. (SR)

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Voice and Articulation

A Selected, Annotated Bibliography Prepared by
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July 1988

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This bibliography is intended to introduce instructors to a number of sources for helping students improve their speaking habits whether in a voice and articulation course or in courses in acting, interpretation, or public address. Entries are grouped, first, as texts and instructional materials and, second, as representative sources for learning more about the speaking process, how to deal with functional speech problems, some contemporary research, and trends in teaching voice and articulation.

Texts and Instructional Materials

Agnello, Virginia L., and Cindy Garcia. **A Workbook for Voice Improvement.** 2nd ed. Danville, Ill.: Interstate, 1983. Interesting practice materials are provided for most "problem" vowel phonemes. Both short and long prose selections are included in neat, double-spaced, typed scripts for practice of vocal variables and well coordinated breath support.

Anderson, Virgil A. **Training the Speaking Voice.** 3rd ed. New York: Oxford Univ. Press, 1977. Anderson's clearly written text provides a good understanding of normal speech habits and an introduction to expressive use of the voice in a variety of practice selections.

Berry, Cicely. **Voice and the Actor.** New York: Macmillan, 1973. Berry is Voice Director of the Royal Shakespeare Company and presents exercises which encourage performers to use their "whole voice" for speech. The orientation is to acting, specifically speaking poetic texts, and the treatment of speech theory is brief.

Cooper, Morton. **Change Your Voice, Change Your Life.** New York: Harper & Row, 1985. This brief self-help book incorporates Dr. Cooper's approaches to voice therapy (see reference sources). Useful as a supplement to speech and performance courses or for students with voice problems.

Crannell, Kenneth C. **Voice and Articulation.** Belmont, Ca.: Wadsworth Publishing Co., 1987. This treatment is more detailed on consonant articulation and expressive use of the voice than most introductory texts. Also chapters on regional standards and foreign dialects for performance make this a wise choice for students in performance curricula.

Eisenson, Jon. **Voice and Diction: A Program for Improvement.** 5th ed. New York: Macmillan, 1985. Eisenson's much used introductory text presents a traditional speech science approach. Clearly written, it includes carefully prepared practice materials.

Fairbanks, Grant. **Voice and Articulation Drillbook.** 2nd ed. New York: Harper & Row, 1960. This is an excellent collection of practice materials for improving specific phoneme articulation and modifying functional problems in effective speaking. The materials are easily adapted for dealing with individualized student needs.

Fisher, Hilda B. **Improving Voice and Articulation.** 2nd ed. Boston: Houghton Mifflin, 1975. Fisher's popular text provides a thorough treatment of the speech science approach to voice and articulation training. It includes excellent descriptions of phonation and resonance theory and useful practice items.

Glenn, Ethel C., et al. **Your Voice and Articulation.** New York: Macmillan Publishing Co., 1984. The text is student-centered and organized to integrate small segments on voice, consonants, and vowels throughout the term. The rationale is solid with supporting practice selections.

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Hahner, Jeffrey C., et al. **Speaking Clearly: Improving Voice and Diction.** New York: Random House, 1983. Voice is included with forms of nonverbal communication. A good chapter on "nervousness" will help students. Diction section relies heavily on work lists for phoneme position and phonemic contrasts.

Kenyon, John S. and Thomas A. Knott. **A Pronouncing Dictionary of American English.** Springfield, Mass.: G. & C. Merriam Co., Publishers, 1953. This is "a dictionary of colloquial English, of the everday unconscious speech of cultivated people--of those in every community who carry on the affairs and set the social and educational standards of those communities" (p. vii). Various pronunciations in general cultivated use are indicated in "broad" International Phonetic Alphabet (IPA) symbols for Northern, Eastern, and Southern American speakers.

King, Robert G., and Eleanor DiMichael. **Articulation and Voice: Improving Oral Communication.** New York: Macmillan, 1978. The authors have expanded their former brief text to provide a thorough treatment of speech production and linguistic concepts for improving speaking habits. Both theory and practice instructions are clearly presented in a friendly, personalized style of writing. Many selections are included for practice of individual phonemes, difficult sound combinations, and vocal variety.

Lessac, Arthur. **The Use and Training of the Human Voice.** 2nd ed. New York: Drama Book Specialists (Publishers), 1967. This frequently used text provides innovative concepts for improving the physical production of speech and integrating this training into expressive delivery. Concepts relating to vocal energy derived from structural vowel formation, tone focus, and consonant articulation are equally useful to the performer and the general speaker.

Linklater, Kristin. **Freeing the Natural Voice.** New York: Drama Book Specialists (Publishers), 1976. Linklater has taught professional voice work in England with Iris Warren and in America for a number of theatre programs. Her book describes approaches for "freeing" the voice and making it responsive to thoughts, but there is a minimum of theory or textual application in this text.

Machlin, Evangeline. **Speech for the Stage.** rev. ed. Theatre Arts Books, 1980. Machlin's text is rather traditional in approach, even though it is oriented to performance. Her experience in teaching speech for professional actors at the Neighborhood Playhouse and Boston University provides her with insights which are shared in a Teacher's Manual to accompany this text.

Mayer, Lyle V. **Fundamentals of Voice and Diction.** 8th ed. Dubuque, Iowa: Brown, 1987. Mayer's manual provides excellent and abundant practice materials. The orientation is traditional and essential theory is presented briefly.

Modisett, Noah F., and James G. Luter, Jr. **Speaking Clearly: The Basics of Voice and Articulation.** 3rd ed. Minneapolis, Minn.: Burgess, 1988. Although this is a brief text, the authors introduce a clear method for making vocal descriptions and include clever, original practice materials for each of the sounds of English.

Morgan, Willie B. **The Sound and Shape of Dynamic Speech.** Rev. ed. Ypsilanti, Mi.: The Platt'n Press, 1985. This approach emphasizes kinesthetic awareness and physical exercises for cultivating normal voice production, efficient articulator actions, and focused resonation. It integrates speech science and performance concepts and presents a new system for describing "ideal" vowel formations. (The system is explained in "Dynamic Articulation of Vowels," Michigan Speech Association Journal, 14 (1979), 102-13.)

Newcombe, P. Judson. **Voice & Diction.** Raleigh, N.C: Contemporary Publishing Co., 1986. A collection of descriptive notes, problems, and exercises for speaking general American speech sounds. Suggestions for vocal variety and pleasant voice quality are also included.

Punt, Norman A. **The Singer's and Actor's Throat: The Vocal Mechanism of the Professional Voice User and its Care in Health and Disease.** 3rd ed. London: William Heinemann Medical Books, Ltd., 1979. (Distributed by Drama Book Specialists, Publishers, New York.) Punt is laryngologist to the National Theatre, the Royal Shakespeare Company, several opera companies, and schools of music and dramatic art. His explanations of vocal function and abuse are simple and practical--directed to the teacher, coach, and performer. This is an excellent companion volume for texts oriented to performance. and an invaluable source for all non-performance oriented teachers of voice and articulation.

Saunders, William H. **The Larynx.** Summit, N.J.: CIBA Pharmaceutical Co., 1964. Reprinted from Clinical Symposia, 16 No. 3 (1964). This brief publication provides excellent color pictures of healthy and unhealthy vocal folds with commentary on each abnormality.

Seidler, Ann, and Doris Balin Bianchi. **Voice and Diction Fitness: A Comprehensive Approach.** New York: Harper & Row, 1988. A clearly written text incorporating an excellent progression of exercises for developing vocal expressiveness and phonemic discrimination. "A Guide for the Foreign Speaker of American English" can be useful for both teachers and students. Helpful Instructor's Manual is available also.

Skinner, Edith. **Good Speech for the American Actor.** New York: Drama Book Specialists (Publishers), 1980. This short manual (with cassette recordings by Skinner and Timothy Monich) presents professional diction standards for American actors in classic plays. Phonetic sumbolization of vowels is "narrow" for designating phoneme differentiations in various types of syllables. Skinner is noted for her teaching at Carnegie-Mellon University, the Juilliard Theatre Center, and The American Conservatory Theatre.

Stern, David Alan. **Speaking Without an Accent: Tapes and Manuals.** Hollywood: Dialect/Accent specialists, Inc., 1981. A series of 60-minute tapes and manuals designed "specifically for those with regional or foreign accents wishing to move toward a standard, non-regional American dialect." Address inquiries to Dialect/Accent Specialists, Inc., 6520 Selma Ave., #329, Hollywood, CA 90028.

Turner, J. Clifford. **Voice and Speech in the Theatre.** 3rd ed., rev. Malcolm Morrison. London: Pittman, 1977. This British text contains many excellent routines for cultivating articulation dexterity, improving resonance of vowels, and expanding one's pitch range and flexibility.

Reference Sources for Teachers and Advanced Students

Anderson, Virgil A., and Hayes A. Newby. **Improving the Child's Speech.** 2nd ed. New York: Oxford University Press, 1973. The authors treat likely speech problems at various stages of the child's development and how to deal with them. Information is presented in simple, non-technical language for the non-professional reader. Teachers and parents will appreciate this excellent treatment of the voice change in adolescents plus suggestions for dealing with psychological and functional problems that often develop.

Boone, Daniel R. **The Voice and Voice Therapy.** 3rd ed. Englewood Cliffs, N. J.: Prentice-Hall, 1983. Excellent methodologies are clarified for dealing with all types of "voice" problems. While emphasis is on clinical therapy by specialists, it is a valuable reference text for all voice and articulation teachers because of frequent references to an extensive bibliography.

Carrell, James A. **Disorders of Articulation.** Englewood Cliffs, N.J.: Prentice-Hall, 1968. This text briefly surveys "articulation" problems and causes, with frequent references to 353 items listed in the bibliography. It is extremely useful to the novice teacher: explanations can be helpful in selecting and using practice materials from a variety of sources.

Combs, Carolyn, ed. **VASTA Directory of Members,** 1988. (Available from VASTA, 1804, Ravinia Road, West Lafayette, In. 47906.) Training experience, areas of expertise, and a statement of philosophy are included for each of the current 110 members of The Voice and Speech Trainers Assoc., Inc. To be updated annually.

Cooper, Morton. **Modern Techniques of Vocal Rehabilitation.** Springfield, IL.: Thomas, 1973. Cooper, Morton and Marcia Cooper, eds. **Approaches to Vocal Rehabilitation.** Springfield, Il.: Thomas, 1977. New concepts for dealing with voice problems are presented in these two books, emphasizing mid-section breath support, adjusting aberrant modal pitches and tone focus, and evaluating the vocal image held by the speaker.

Hollien, Harry. **On Vocal Registers.** Communication Sciences Laboratory Quarterly Report, 10 (March 1972), 35p. ERIC ED 087 073. Operational criteria are used to define three fundamental registers: pulse (low range phonation), modal (normal range), and loft (high range; falsetto). A special bibliography is included

Martin, Howard Rodney. **The Prosodic and Paralinguistic Analysis of Dramatic Speech: A Practical System.** Ann Arbor: Univ. of Michigan Phonetics Laboratory, 1977. This disseration provides a system for making a thorough analysis of the characteristics of speaker's vocal performance. While the system is more detailed than most teachers can use daily in the classroom, it provides a perspective and set of terminologies that can clarify phenomena that are usually described rather impressionistically.

cur, John P., and Isaac P. Brackett. **Modifying Vocal Behavior.** New York: arper & Row, 1974. This is a clearly written advanced text in voice therapy. Many exercises and explanations can be useful to teachers who must deal with functional voice problems in their classes. It incorporates concepts from linguistics and behavior modification theory more directly than most speech texts.

Morgan, Willie B. **A Survey of Voice/Speech Improvement Teaching in U.S. Colleges and Universities.** Privately printed at Eastern Michigan University, 1980. This 32-page monograph summarizes current theories, practices, and concerns held by 237 teachers in 223 departments. The views of 66 instructors in 52 professional acting training programs were presented at the 1980 American Theatre Assn. Convention (ERIC ED 192 403). A copy of the full survey report is available on request to the author (Quirk Theatre, EMI, Ypsilanti, MI 48197).

Murphy, Albert T. **Functional Voice Disorders.** Englewood Cliffs, N.J.: Prentice Hall, 1964. This book provides brief, clear summaries of research and thories with frequent references to an excellent bibliography (somewhat dated now), but the author's emphasis on functional rather than organic disorders makes the work of particular value to the vocal performance teacher.

Raphael, Bonnie N. **Specialist Needed for Voice and Speech.** Theatre News, 8 (March 1976), 5. The "ideal voice teacher" must be able to train normal voices into exclellence and to recognize potential pathological voices for referral to a clinical therapist. Therapists, in turn, must realize that the aspiring performer "should not be asked to settle for a voice which falls only within the statistical realm of normality."

Rubin, Lucille S. **Stage Voice Training in the London Schools.** State Unviersity of New York, Purchase, 1978. ERIC ED 175 072, 37p. This report covers texts, theories, and training practices used by teachers of voice for actors at four professional schools of drama in London, based on questionnaire responses and interviews.

Zemlin, Willard R. **Speech and Hearing Science: Anatomy and Physiology.** 2nd ed. Englewood Cliffs, N.J.: Prentice-Hall, 1981. Zemlin provides a thorough coverage of the anatomy and functions of the speech and hearing mechanisms. An excellent text that includes up-to-date research; useful for busy teachers who need a handy reference source.

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